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This Trade Mark appears on every Gramophone and on every Gramophone Record.

IMPORTANT NOTICE.—Only Genuine Gramophone needles must be used for playing Gramophone records. No Genuine Gramophone Needles are sold in paper packets. Such Needles spoil the tone and ruin the record. The Genuine Gramophone Needle is sold **ONLY** in a metal box bearing our Trade Mark Picture, "His Master's Voice."



All the Records in this List are

10-inch Size, Price 10/- each,



FOR USE ONLY on the **GRAMOPHONE**

Which is MADE in various styles by
THE GRAMOPHONE AND TYPEWRITER LTD.

SUPPLEMENT
TO
CATALOGUE
OF
"RED LABEL"
GRAMOPHONE
RECORDS.

FEBRUARY, 1904.



Photo by F. Russell & Sons.

MADAME ALBANI.

In issuing the present Supplement to our Catalogues of Gramophone Records, we add yet another famous name to the long list of musical celebrities who have recognised the wonderful perfection to which the Gramophone has attained.

Madame Albani, the world-renowned Diva, while staying a short time ago at Truro, heard, to her astonishment, Tamagno's voice singing the "Morte d'Otello" in an adjoining room in her hotel. Filled with amazement she sent to the room in question and discovered that one of our representatives was entertaining some friends with his Gramophone. Madame Albani immediately requested him to bring the instrument to her salon, and our representative was not released until he had played every one of the records he had with him, some of them twice over.

The result was that Madame Albani visited the Gramophone Laboratory and made several records for us, two of which we now give to the world, only remarking in publishing them that Madame Albani has accorded the most unstinted praise to the Gramophone, and has expressed her entire satisfaction with our records of her voice. What further recommendation can be asked for?

R.L. 3505 "Home, Sweet Home."

R.L. 55325 "Ombra mai fu." (Handel's Largo.)

RED LABEL RECORDS, 10-INCH SIZE,

PRICE 10/- EACH.

These Records are for use ONLY ON THE GRAMOPHONE made solely by

THE GRAMOPHONE & TYPEWRITER LTD.,
London, Berlin, Paris, Vienna, Milan, St. Petersburg, Moscow, Brussels,
Amsterdam, Barcelona, Lisbon, Calcutta, Sydney, Cape Town.

TAMAGNO GRAMOPHONE RECORDS.



COMM. FRANCESCO TAMAGNO.

Comm. Francesco Tamagno is acknowledged to possess the voice of a century. He is an Artiste still in his prime; he is crowned with honours, and there echoes in his ears the acclamation of every capital in Europe. Comm. Tamagno is devoted to art, and so jealous of his reputation that the most lavish offers of operatic impresarios all over the world will not tempt him to sing except upon special occasions.

In order to make records of Comm. Tamagno's voice it was necessary for the entire staff of our laboratories to proceed to his Palace at San Remo on the Riviera. There was erected our latest recording plant, especially built for the occasion. In his own Palace, in his own good time, and when he was in a mood to do himself justice, the great singer made the Records mentioned below. The effect on the listener is that the making of these Records was a labour of love. In listening to them this can be instantly realised. Tamagno was singing in this case to an audience far greater than any that even he, in all his unique experiences, had delighted—namely, Posterity.

Comm. Francesco Tamagno has granted to the Gramophone and Typewriter Ltd. the exclusive right for the reproduction of his voice for the whole world.

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|-------|--|-------|---|
| 52673 | From "Otello," by Verdi, "Esultate." | 52679 | From "Il Profeta," by Meyerbeer, "Sopra Berta l'amor mio." |
| 52674 | From "Otello," by Verdi, "Morte d'Otello." | 52681 | From "Samson and Delilah," by Saint Saëns, "Figli miei v'arrestate." |
| 52675 | From "Otello," by Verdi, "Ora e per Sempre addio sante Memorie." | 52682 | From "William Tell," by Rossini, "O muto asil." |
| 52676 | From "Andrea Chenier," by Giordano, "Improvviso." | 52683 | From "William Tell," by Rossini, "Corriam Corriamo." |
| 52677 | From "Il Profeta," by Meyerbeer, "Inno." | 52684 | From "Erodiade," by Massenet, "Quand nos jours s'eteindront comme une chaste flamme." |
| 52678 | From "Trovatore," by Verdi, "Di Quella Pira." | | |

The price of these special Tamagno Records is £1 each.

These records should be played with genuine Gramophone needles, which are sold only in metal boxes, bearing our copyright picture, "His Master's Voice," on the lid. No genuine Gramophone needles are sold in paper packets.

**"RED LABEL"
GRAMOPHONE
RECORDS.**



"CARMEN SYLVA"

(Her Majesty The Queen of Roumania).

These records will interest the whole world. Firstly, because there is not a civilized country where the poetical works of "Carmen Sylva," the Royal Poetess, have not been generally read and admired. Secondly, because the sweet gentle tones of her deep and sympathetic voice are reproduced to the life in our records and will appeal most strongly to all lovers of the poetic muse.

One Record is in English :

R.L. 1235 "A Friend."

One is in French and German :

R.L. 31105 "Pensées" (Thoughts).

Two are in German :

R.L. 41307 (a) "Mittagläuten" and (b) "Kanaan."

R.L. 41308 "Communion."

A leaflet giving the full text of these recitations will be forwarded on application.

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**"RED LABEL"
GRAMOPHONE
RECORDS.**



Photo by Ellis & Walery.

KUBELIK.

It is quite certain that no immediately modern violinist has created so personal a sensation as Kubelik. In every country and nearly on every occasion of his appearances, he has conquered the severest and most exclusive of critics. His technique and execution are as near as may be perfect, and no better proof of that fact could be given than in the Records which we have been fortunate enough to persuade him to give us. One may mention the Sextette from "Lucia di Lammermoor" Record as a singular example of this young player's wonderful capacity for overcoming that which is extremely difficult with what may be called the very innocence of facility.

R.L. 7956 "Serenade," by Drdla.

R.L. 7957 Sextette from "Lucia di Lammermoor," by St. Lubin.

**"RED LABEL"
GRAMOPHONE
RECORDS.**



MADAME CALVÉ.

Emma Calvé ranks surely as one among the most amazing operatic artists of her time. She is an incomparable vocal actress; as Santuzza, her voice is passionate, native, overwhelming; as Ophelia, it is infinitely pathetic; as Carmen, it comes to you with a whirl of emotion; and it is in this last part that she will probably be remembered as one remembers the singers of the eighteenth century, such as Minghotti or Faustina. The records of the Gramophone bring out in a peculiar way the dramatic element in her voice which has made her so rightly famous in the world of music.

- R.L. 3281 "Habanera," from "Carmen," by Bizet.
- R.L. 3282 "Magali" (Provincial Song).
- R.L. 3283 "Enchantment," by Massenet.

- R.L. 3284 "Sérénade de Zanetto," by Massenet.
- R.L. 3285 "Seguidilla," from "Carmen," by Bizet.
- R.L. 3286 "Voi lo sapete," from "Cavalleria Rusticana," by Mascagni.

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Photo by Ellis & Walery.

MADAME SUZANNE ADAMS.

It is odd to think that Madame Suzanne Adams, who has become so extremely popular a singer and actress in these days, has only been before the public some eight years, her début taking place at the Grand Opera, Paris, 1895. That was in the part of Juliette, but in many another part—such as Marguerite and Zerlina—she has also made for herself a considerable name. She is above all a natural and pure singer, and these qualities are pointedly brought out in the records which we have been able to make of her artistry.

- R.L. 3291 "Air des Bijoux," from "Faust" (The Jewel Song),
by Gounod.
R.L. 3292 "Coquette," by Leo Stern.
R.L. 3293 Valse Aria, from "Romeo et Juliette," by
Gounod.

- R.L. 3294 "Home, Sweet Home," by Sir H. Bishop.
R.L. 3295 "Printemps Nouveau."

"RED LABEL" GRAMOPHONE RECORDS.



CAV. ENRICO CARUSO.

Caruso is one of those men, the tribe of which seems to have been initiated by Lord Byron when he declared that one fine morning he awoke to find himself famous. His conquest is a recent one, but there is no question that in a finely rugged and powerfully emotional part he takes a unique place among modern tenors. He has been the object of much laudation, partly owing to the fact, it may be, that he brought back to London the spirit of old Italian song, which had seemed to be extinct. The records which he has made for us are there to prove the truth of these words.

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| R.L. 52344 "Questa o quella," from "Rigoletto," by Verdi. | R.L. 52378 "Studenti udite," from "Germania," by Franchetti. |
| R.L. 52345 "Il Sogno," from "Manon," by Massenet. | R.L. 52417 "Cielo e Mar," from "Gioconda." (Ponchielli.) |
| R.L. 52346 "Una furtiva lagrima," from "L'elisir d'amore," by Gaetano Donizetti. | R.L. 52418 "La Siciliana," from "Cavalleria Rusticana." (Mascagni.) |
| R.L. 52347 "Giunto sul passo estremo," from "Mefistofele," by Arrigo Boito. | R.L. 52440 "Vesti la giubba," from "Pagliacci." (Leoncavallo.) |
| R.L. 52348 "Dai campi dai prati," from "Mefistofele," by Arrigo Boito. | R.L. 52441 "Non t'amo piu." (Denza.) |
| R.L. 52349 "Elucean le stelle," from "Tosca," by Puccini. | R.L. 52443 "La Mia Canzone." (Tosti.) |
| R.L. 52368 "Serenata," from "Iris," by Mascagni. | R.L. 52419 "No piu nobile tu sei delle regine," from "Adriana Lecouvreur" (Cilea). |
| R.L. 52369 "Celeste Aida, divina Aida," from "Aida," by Verdi. | R.L. 52439 "Amor ti vieta" from "Fedora" (U. Giordano). |
| R.L. 52370 "No non chiuder gli occhi vaghi," from "Germania," by Franchetti. | R.L. 52442 "Luna Fedel." |

"RED LABEL" GRAMOPHONE RECORDS.

COMM. FERNANDO DE LUCIA (Tenor).



This famous Italian Tenor has made some of the most remarkable records we have ever issued. Comm. F. de Lucia possesses a wonderful voice, powerful and sympathetic, and his command of expression is little short of marvellous. The following records reproduce to perfection his artistic rendering of some of the world's finest music.

- R.L. 52410 "L'Ideale." (Tosti.)
- R.L. 52411 "La donna è mobile," from "Rigoletto." (Verdi.)
- R.L. 52414 "Recondita Armonia," from "Tosca." (Puccini.)
- R.L. 52416 "Il Sogno," from "Manon." (Massenet.)
- R.L. 52427 "La Serenata," from "Barbiere di Seviglia." (Rossini.)
- R.L. 52435 "Ah! non mi ridestar," from "Werther." (Massenet.)
- R.L. 52436 "Amor ti vieta," from "Fedora." (U. Giordano.)
- R.L. 52412 "Marechiare" (Tosti.)
- R.L. 52413 "Napulitanata" (Costa.)
- R.L. 52415 "Funeste che Lucivi."
- R.L. 52437 "Romanza del fiore" from "Carmen" (Bizet.)
- R.L. 52438 "Tu sei morta nella vita mia."
- R.L. 52650 "Cigno Gentil" from "Lohengrin" (Wagner.)
- R.L. 52651 "A suon di Baci" (Baldelli.)
- R.L. 52652 "La Siciliana" from "Cavalleria Rusticana" (Mascagni.)

SIGNOR SCOTTI (Baritone).



Signor Scotti has a great deal more than a mere Italian reputation. In London he has been frequently heard and always with admiration. His acting is keen and intelligent, and his voice is both powerful and true. In parts so various as the Toreador in "Carmen," and Falstaff in Verdi's opera of that name, he has made an equal reputation, a fact which proves his keen versatility and his dramatic feeling for both comedy and tragedy.

- R.L. 2—2706 "O nuit d'amour," from "Messaline," by Isidore de Lara.
- R.L. 2—2707 "Serenata," and "Fin chan del vino," from "Don Giovanni," by Mozart.
- R.L. 2—2708 "Serenata," by A. Rotoli.
- R.L. 2—2709 "Dio possente," from "Faust," by Gounod.
- R.L. 2—2710 "Invano," by Tosti.
- R.L. 2—2711 "Toreador Song," from "Carmen," by Bizet.
- R.L. 2—2712 "Quand 'ero Paggio," from "Falstaff," by Verdi.

SIGNOR EUGENIO GIRALDONI (Baritone).

Our records of this well-known Italian Baritone reproduce his powerful voice in a most life-like manner. The numbers from well-known operas are given with much dramatic effect.

- R.L. 52401 "Notturmo," from "Cristoforo Colombo." (A. Franchetti.)
- R.L. 52402 "Aria del Demonio," from "Demonio." (Rubinstein.)
- R.L. 52403 "O tu bell'astro incantator," from "Tannhäuser." (Wagner.)
- R.L. 52404 "Aria della morte," from "Don Carlos." (Verdi.)
- R.L. 52405 "Vision fugitiva" from "Eriodade" (Massenet.)
- R.L. 52406 "Quest'assisa ch'io vesto" from "Aida" (Verdi.)

"RED LABEL" GRAMOPHONE RECORDS.

MONS. RENAUD (Baritone).



M. Renaud is perhaps in his own way the most careful vocal artist of his time; add to this quality of carefulness a solemn sort of inspiration, an exquisite feeling for what is poetical in music, a most moving quality of voice and a natural dignity both of movement and of repose, and you arrive at a combination extremely rare on the dramatic stage. He is a singer who, possessing a fine method, watches his own utterances with the greatest care, and in consequence never succeeds in making a failure. Popular as he is in Paris, he is really almost as popular in London.

- R.L. 2—2713 "Sérénade," from "Damnation de Faust," by Berlioz.
- R.L. 2—2702 "Romance de l'Etoile," from "Tannhäuser," by Wagner.
- R.L. 2—2703 "Le Chemin du Ciel," by Augusta Holmes.
- R.L. 2—2704 "Noël Païen," by J. Massenet.
- R.L. 2—2705 "Air du Toréador," from "Carmen," by Bizet.
- R.L. 32076 "Andante," from "La Favorite," by Donizetti.
- R.L. 32077 "Voici des roses," from "La Damnation de Faust," by Berlioz.
- R.L. 32078 "Jadis quand tu luttais," from "Tannhäuser," by Wagner.
- R.L. 32079 "Prière," from "Guillaume Tell," by Rossini.
- R.L. 32080 "Rondel de l'adieu," by Isidore de Lara.
- R.L. 32081 Air from "Le Roi de Lahore," by Massenet.
- R.L. 32082 "Le Soir," by Ch. Gounod
- R.L. 32083 "Pour tant d'amour," from "La Favorite," by Donizetti.
- R.L. 32084 "Comme une pâle fleur," from "Hamlet," by Ambroise Thomas.

MONS. POL. PLANÇON (Bass).

M. Plançon (one had almost written "in spite of being a bass") is an artist every inch of him. The magnificent calibre of his voice, its embracing quality, and the dignity of his operatic personality go to build up a very extraordinary artist indeed. Many are the great operatic singers who have essayed the part of Mephistopheles; he, however, certainly remains the greatest of our time. In "Aida," too, his interpretation of the High Priest is amazingly beautiful, and in parts that are similar, but perhaps less great, he has made a superlative reputation. His glorious voice is nobly controlled by his artistic feeling, and it is impossible under any circumstances for him to display the least vocal vulgarity. He has expressed himself delighted with our reproductions of his amazing voice.

- R.L. 2—2660 "Air de Capulet," from "Romeo and Juliette," by Gounod.
- R.L. 2—2661 "Pif—Paf—Pouf," from "Les Huguenots," by Meyerbeer.
- R.L. 2—2662 "Les Deux Grenadiers," by Schumann.
- R.L. 2—2663 "Serenade," of Mephistofele, from "Faust," by Gounod.
- R.L. 2—2664 "Air du Tambour Major," from "Le Caid," by Amb. Thomas.
- R.L. 2—2665 "Les Rameaux" (The Palms), by Faure.
- R.L. 2—2666 "Au bruit des lourds marteaux d'airain," from "Philemon et Baucis," by Gounod (The Vulcan's Song).
- R.L. 2—2667 "Air du Toréador," from "Carmen," by Bizet.
- R.L. 2—2717 "Embarquez-vous," by B. Godard.
- R.L. 2—2668 "Ronde du Veau d'or," from "Faust," by Gounod.
- R.L. 2—32900 "Soupir" (H. Bemberg).
- R.L. 2—02910 "Au pays bleu" (Chaminade).
- R.L. 2—32911 "La Lazzarone" (Gabrielle Ferrari).
- R.L. 2—32918 "En route" (Schumann).



"RED LABEL" GRAMOPHONE RECORDS.

HERR ANTON VAN ROOY (Baritone).

It is some years now since those of us who worshipped at the shrine of Bayreuth became aware that in Van Rooy there existed one of the very greatest Wagnerian artists of the time. His magnificent dignity, the splendid quality no less than the volume of his voice, brought him at once into the forefront of modern operatic artists. Perhaps his greatest effort is the Abschied from "Die Walkure," which figures in our list, and in which he is assuredly unrivalled by any living singer.

- R.L. 2—2685 "Wotan's Abschied" (Wotan's Farewell), from "Walkure," by Wagner.
- R.L. 2—2700 "Das Mühlrad" (Folk Song) (The Millwheel).
- R.L. 2—2714 Opening Scene ("Das Rheingold,"—Wagner).
- R.L. 2—2701 Closing Scene ("Das Rheingold,"—Wagner).
- R.L. 2—2715 "Der Sänger Krieg" ("Tannhäuser,"—Wagner).
- R.L. 2—2716 "Cobbler's Song" ("Die Meistersinger,"—Wagner).



M. VICTOR MAUREL.

This celebrated French Baritone has a world-wide reputation. Among his many triumphs, the greatest was perhaps, his impersonation of "Iago" in "Otello," a rôle which Verdi especially selected him to create. Our Records give a perfect reproduction of M. Maurel's fine and artistic rendering of the following numbers:—

- R.L. 2—32811 "L'Heure Exquise." (R. Hahn.)
- R.L. 2—32812 "Rondel de l'Adieu." (De Lara.)
- R.L. 2—32813 "Fedia." (Erlanger.)
- R.L. 2—32814 "Otello" (Verdi), "Le rêve de Cassio."
- R.L. 2—32815 "Chanson de Printemps." (Gounod.)

SIGNOR GUISEPPE DE LUCA (Baritone).



Signor Giuseppe de Luca is one of the best known baritones of Italy. The records he has made for us reproduce faithfully his powerful voice which is of a most sympathetic quality. Signor de Luca's rendering of the following numbers is full of artistic feeling.

- R.L. 52422 "O casto fior," from "Re di Lahore." (Meyerbeer.)
- R.L. 52423 "Vien Leonora," from "Favorita." (Donizetti.)
- R.L. 52424 "Eri tu che Macchiavi," from "Ballo in Maschera." (Verdi.)
- R.L. 52425 "Come il romito fior," from "Amleto." (Ambroise Thomas.)
- R.L. 52426 Serenata from "Don Giovanni." (Mozart.)
- R.L. 52420 "Monologo di Michonnet," from "Adriana Lecouvreur" (Cilea.)
- R.L. 52444 "Bella siccome un angelo," from "Don Pasquali" (Donizetti.)

SIG. DE LUCA and SIGNA. CERESOLI.

- R.L. 54021 Duet, "Ah l'alto ardor," from "Favorita," by Donizetti.

SIGNOR EDOARDO GARBIN (Tenor).

- R.L. 52428 "Un di felice eterea," from "Traviata." (Verdi.)
- R.L. 52429 "Donna non vidi mai," from "Manon." (Puccini.)
- R.L. 52432 "Mimi è una civetta," from "Bohème." (Puccini.)
- R.L. 52434 "Una vergine un angiol di Dio," from "La Favorita." (Donizetti.)
- R.L. 52430 "Guardate pazzo son" from "Manon." (Puccini.)
- R.L. 52431 "Aspetti Signorina" from "Bohème." (Puccini.)
- R.L. 52433 "Brindisi" from "Cavalleria Rusticana." (Mascagni.)

"RED LABEL" GRAMOPHONE RECORDS.

SIGNOR M. BATTISTINI (Baritone).



Signor Battistini's voice is of a particularly sympathetic quality, and his records are among the most pleasing we have issued. They are fine examples of perfection in sound reproduction.

R.L. 52663 "Aria Finche dal Vino" from "Don Juan."

R.L. 52664 "Aria della Stella" from "Tannhäuser."

R.L. 52665 "Serenade" from "Don Juan."

R.L. 52667 "Cancion espanola Alvarez."

R.L. 52668 "Occhi di Fata" by Denza.

R.L. 52670 "Aria Deh non plorar" from "Demon."

R.L. 52672 "Aria Valentino" from "Faust."

SIG. BATTISTINI and SIGNA. CAROTINI.

R.L. 54034 Duet, "Ah l'alto ardor," from "Favorita," by Donizetti.

GIOVANNI GRAVINA (Bass).

R.L. 52342 "Evocazione" ("Roberto il Diavolo," Meyerbeer).

SIG. MARIO SAMMARCO (Baritone).

Signor Sammarco is at once recognisable as a direct descendant from the halcyon days of Italian opera. He belongs essentially to that Italian school, which, by reason of its vocal purity and its almost effortless achievement, at one time ruled the operatic world. He made a huge success in the leading part of Leoncavallo's "Zaza," and he has also met with recent successes at La Scala.

R.L. 52371 "Racconto" (Atto 1°), ("Germania,"—Franchitti).

R.L. 52372 "Pari siamo," from "Rigoletto," by Verdi.

R.L. 52373 "Arioso di Cascart" ("Zaza,"—Leoncavallo).

R.L. 52374 "Prologo," from "Pagliacci," by Leoncavallo.

R.L. 52375 "Credo," from "Otello," by Verdi.

SIGNOR FERNANDO VALERO.



Signor Valero has a wonderful control of expression; his voice, of fine virile quality, is of a character to instantly charm the hearer, while the dramatic force and feeling which he imparts to his work, combined with the fact that the reproduction is perfect, render these records of a nature to rank with the best we have ever published. Signor Valero sang with great success during this year's Operatic Season at Covent Garden Theatre.

R.L. 52716 "Dormi Pure"—Serenata (Scuderi).

R.L. 52717 "La Siciliana" ("Cavalleria Rusticana"—Mascagni).

R.L. 52718 "Brindisi" ("Cavalleria Rusticana"—Mascagni).

R.L. 52719 "El Amor et la vida" (Cancion Habanera).

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"RED LABEL" GRAMOPHONE RECORDS.

MONS. N. N. FIGNER.



M. Figner, formerly Lieutenant of the Russian Imperial Navy, now First Tenor of the Imperial Petersburg Opera, is an eminent favourite on the Russian operatic stage. He studied much in Italy, and before rising to his position, he sang in many provincial theatres. He has also been appointed "Soloist" to the Tsar. He married Madame Medea Mey, a singer of Italian opera.

- R.L. 22547 "Morning" and "The Lovers."
- R.L. 22548 "In a garden fair," by Balabanoff.
- R.L. 22554 "A Moment of Peril."
- R.L. 22555 "Doubrovsky's Song."
- R.L. 22556 "Laugh! Pajazo" ("Pagliacci"—Leoncavallo).
- R.L. 22596 "Sicilienne" ("Cavalleria Rusticana"—Mascagni).
- R.L. 22597 Air from "Othello," by Verdi.
- R.L. 2-22508 "You are my Morning"—Wrangel.

MDME. M. I. FIGNER.



Madame Figner (formerly Madame Medea Mey), having sung with considerable success at the Imperial Petersburg Opera, presently married M. Figner, and with that settled down definitely as prima donna of that Opera, receiving in due course her appointment as Soloist to the Russian Court.

- R.L. 23122 "Remembrance," by Tosti.
- R.L. 23123 "The Night," by Rubinstein.
- R.L. 23124 "Tears," from "Werther," by Massenet.
- R.L. 23125 "Habanera," from "Carmen," by Bizet.
- R.L. 23131 "Gipsy Song," from "Carmen," by Bizet.
- R.L. 23132 "Night, Love and Moon," by Davydov.
- R.L. 23133 "Fiore che langue."
- R.L. 23134 Air from "Tosca," by Puccini.
- R.L. 23146 Lullaby, from "Harold," by Nopravnik.

DUETS.

MONS. and MDME. FIGNER.

- R.L. 24057 "Crucifix," by Faure.
- R.L. 24058 "You tempt me so," by Glinka.
- R.L. 24060 "Far, far away," from "Mephistophele," by Boito.
- R.L. 24061 French Duet, by Doubrovski.

(The titles of these Russian Songs have been translated literally into English.)

"RED LABEL" GRAMOPHONE RECORDS.

MDME. N. D. VIALTZEVA.



Madame Vialtzeva owes her present position to a special branch of musical art which she has made in a peculiar way her own. Through the ways of the ballet and the operetta stage, she came to be known finally as a peculiarly "temperamental" interpreter of Tzigane (or gypsy) songs. She is, in consequence, a huge favourite with the Petersburg public, which seems to embody, in its blood and purpose, the meeting of East and West—an embodiment known only in its fulness in Russia, of which the highest example is, of course, that modern and mighty phenomenon, Peter Ilitsch Tschaikowsky.

- R.L. 23110 "Tender embraces forgotten."
- R.L. 23111 "The Daily Question," by Meyer-Helmund.
- R.L. 23112 "Why?" by Davydoff.
- R.L. 23114 "Trifle not with love."
- R.L. 23128 "Should I choose—I shall love whom I choose."
- R.L. 23130 "Longing for thee."

MONS. F. I. SCHALIAPINE.

Like many another successful musician or singer, M. Schaliapine began his artistic career as a chorister. His talent was so marked that the manager of a private Opera Company, who had heard him, gave him the means of perfecting his musical career—a weakness not very incident to managers. He rose from the provincial stage to the Moscow Imperial Opera, where, as an operatic bass, he stands without a rival. What a singer like Plançon or Edouard de Reske is to the west, that is Schaliapine to a Russian audience.

- R.L. 22820 "When the King went to war," Kenneman.
- R.L. 22822 "Elegy," Karganoff.
- R.L. 22891 "The Night," by Rubinstein.
- R.L. 22892 "Air of Sousanine," from "The Czar's Life."



(The titles of these Russian Songs have been translated literally into English.)

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R.L. 54766 Domine salvum fac Pontificem nostrum Leonem,
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Choir of the Cappella Sistina, Rome.

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